



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



ART AND PROGRESS

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

LEILA MECHLIN, Editor

OFFICERS OF

THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	N. H. Carpenter

PUBLICATION COMMITTEE

Francis W. Crowninshield	David Lloyd
James Barnes	D. C. Phillips, Jr.
A. E. Gallatin	

Articles, Photographs and News Items are invited. All contributions will be carefully examined and, if unavailable, promptly returned. Contributors will kindly address, The Editor, 1741 N. Y. Ave., Washington, D. C.

SUBSCRIPTION PRICE **\$2.00 A YEAR**

VOL. V JUNE 1914 No. 8

THE AMERICAN FEDERATION OF ARTS

Five years ago the American Federation of Arts was formed at a convention held in Washington. Those who called this convention felt that the time was ripe for a consolidation of the art interests of America for the purpose of broader and more effective accomplishment. In the light of present knowledge it would seem that they were not incorrect.

About seventy-five organizations sent representatives to that convention; there are now about two hundred enrolled as chapters of the American Federation of Arts. These chapters are scattered throughout the United States and represent a very large aggregate member-

ship. Through them, in a comparatively short space of time, it is now possible to obtain a broadly comprehensive expression of public opinion on matters pertaining to art—an opinion strongly influential in obtaining desired legislation.

At the time the American Federation of Arts was formed there was no single organization whose business it was to interest itself in art movements in all parts of the country and thus serve as a general "clearing-house" for all art organizations. This service the American Federation has performed and to an extent most effectually. Through its magazine, *ART AND PROGRESS*, and through official correspondence, it has put organizations in touch with one another to their mutual advantage; it has prevented duplication of effort and encouraged successful endeavor in the several fields of art.

The circuit exhibition had come into existence five years ago, but was rather sporadic in character, having been tried more as an experiment here and there rather than being regularly and systematically conducted. It has now become a recognized factor in art education and development. The traveling exhibition is now as usual as the traveling play, pictures as well as actors being expected to "take to the road." The American Federation of Arts has demonstrated the value and the practicability of such exhibitions. During the past year alone it has sent out no less than twenty-three such exhibitions which have traveled all over the country, from east to west and north to south, stopping at 114 places and being viewed by no less than 300,000 persons.

An entirely new feature in art education has been introduced by the American Federation of Arts in the form of illustrated lectures which can be circulated and effectively given wherever a good reader and stereopticon are obtainable. These have been put to much service, one of late having made the journey by parcel post to distant Honolulu; others being freely used by schools, colleges, study clubs, etc., in all parts of the United States.

ART AND PROGRESS has been the third factor in the educational work of the Federation. It has been something more than an "official organ," for it has endeavored to reach out beyond those already interested. It occupies a field entirely its own as a magazine of art for general readers—popular and yet upheld to a professional standard.

At the convention of organization Senator Root, describing the possibilities of the proposed Federation, placed the emphasis on the necessity for "team work," and coöperation has been the keynote of development. The American Federation of Arts is essentially democratic, an institution "of the people, for the people." As the late F. D. Millet once said in a report rendered as Secretary, "the American Federation of Arts is the *only national* art organization in America." At the present time it occupies the place of a National Bureau of Fine Arts conducted by the people and not under governmental control. Its position is unique, its possibilities only limited by its powers of attainment. That it has a great future, provided it has liberal support, none can doubt who will review carefully its first five years of attainment.

NOTES

ART IN
CINCINNATI A special exhibition of paintings by L. H. Meakin was displayed in the Cincinnati Art Museum from April 11th to May 3d. This exhibition comprised 46 paintings, two-thirds of which were recent works, and eight etchings. Mr. Meakin was born in England but has resided in Cincinnati since his early youth. He is represented by important pictures in the Cincinnati Museum, the Art Institute of Chicago, the John Herron Art Institute at Indianapolis and in a number of other collections. Since 1886 he has been connected with the Art Academy of Cincinnati as instructor of drawing and painting.

Preceding the exhibition of Mr. Meakin's work was an exhibition of sculp-

ture by Clement Barnhorn, comprising small bas-reliefs, monumental figures, decorative panels and the like. Mr. Barnhorn was born in Cincinnati and has had practical experience in every branch of the sculptor's art including wood-carving and cutting in marble. He studied both in Cincinnati and in Paris and for a number of years has been connected with the Art Academy of Cincinnati as a member of its faculty.

In one of the smaller galleries of the Art Museum there has been shown a very complete collection of etchings by Frank Duveneck, all of which were done in Venice with the single exception of one of the "Ponte Vecchio" done in Florence while the artist sat in a cab on another bridge.

The Cincinnati Museum Association will open its Annual Exhibition of Contemporary Work by American Artists, paintings, sculpture, wood-carvings, architectural design, artistic pottery, etc., on May 23d. Exhibits may be withdrawn any time after July 31st, but it is customary to leave them until the end of the summer.

ART IN CHICAGO PUBLIC SCHOOLS

The Public School Art Society has just closed a successful year and the twentieth of its existence. It has placed pictures in nearly all the public schools of Chicago or influenced clubs to have them placed. It owns works of art that cost a sum approaching \$40,000. It has decorated special schools, obtaining endowments of thousands of dollars for the purpose, and gathered unique collections for the reform schools, the crippled children and the blind. It has had series of lectures on art in school halls, obtained the loan of oil paintings, managed three loan collections, one of original works by Chicago artists, conducted children on gallery tours at the Art Institute, and has begun a new work of organizing art centers in neighborhoods that need them, with personal visitors from the Society, and greater activities coöperating with the Art Institute. It will provide its own docents for gallery tours.